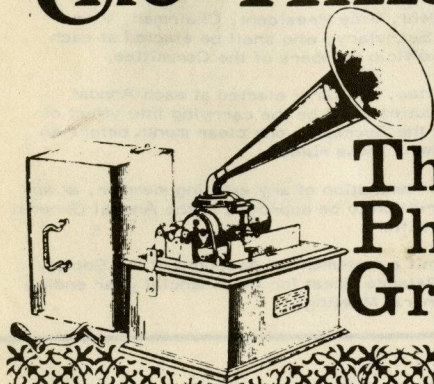


The Hillandale News



The official journal of the
**The City of London
Phonograph and
Gramophone Society**

inaugurated 1919

NO. 79

AUGUST 1974



Japanese Needle Box Collection of Toru Funahashi, Osaka

SOCIETY RULES

1. That the Society shall be called THE CITY OF LONDON PHONOGRAPH & GRAMOPHONE SOCIETY, and that its objects shall be the social intercourse of its members, as well as the scientific and musical study of sound reproducing apparatus, as well as its application.
2. That the Officers of the Society shall consist of a President, Vice President, Chairman, Vice Chairman, Secretary, Financial Treasurer and Meeting Secretary, who shall be elected at each Annual General Meeting in October, and who shall be ex-officio members of the Committee.
3. That the management of the Society be vested in a Committee, similarly elected at each Annual General Meeting, and with power to co-opt, and that its duties shall be the carrying into effect of these rules and objects. Written notice must be given to the Secretary one clear month before an Annual General Meeting of any resolution proposing to amend these rules.
4. New members (ladies or gentlemen) may be elected on the nomination of any existing member, at any meeting of the Society on the payment of an annual subscription to be approved at the Annual General Meeting, which is renewable twelve calendar months thereafter.
5. The Financial Treasurer shall, once in every year, submit a statement of Accounts of the Society to an Auditor elected by the Society and shall furnish a Balance Sheet for the financial year ending October for the inspection of members at each Annual General Meeting.

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U.K. and Europe	£1.25 per year
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U.S.A. and Canada	\$5 Surface Mail
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To save postage in mailing receipts, these are sent out with the goods or next magazine to members.

PLEASE MAKE OUT ALL CHECKS AND DRAFTS PAYABLE TO "THE CITY OF LONDON PHONOGRAPH AND GRAMOPHONE SOCIETY".

Treasurer's Address: Mr. B.A. Williamson, [REDACTED] Liverpool, L16 1LA.

MEETINGS are held at the "John Snow" public house, Broadwick Street, Soho, London, W.1. During the Winter months (September to March) on the second Saturday of each month, commencing at 6.30 p.m., and in the remaining months of the year, on the second Tuesday of the month, commencing at 7 p.m.

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HEREFORD Details from the Secretary, Mr. D.G. Watson, [REDACTED] Tupsley, Hereford.

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MEMBERS PLEASE NOTE that all money should now be sent to our NEW TREASURER (address overleaf).

THE HILLANDALE NEWS is published on behalf of the CITY OF LONDON PHONOGRAPH & GRAMOPHONE SOCIETY by Bill Brott, to whom all articles should be sent, and A. Besford, to whom all advertisements should be sent.

 ** THE HILLDALE NEWS **

The Official Journal of
 THE CITY OF LONDON PHONOGRAPH &
 GRAMOPHONE SOCIETY
 (Inaugurated 1919)

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THE GILBERT & SULLIVAN PARTNERSHIP
 by Robert Blythe

PART 3

PIRATES OF PENZANCE

"Pirates" ran for 363 performances and was succeeded by "Patience". As with most of Gilbert's plots, the original idea can be found in the "Babs Ballads". This particular ballad was called "The Rival Curates", in which two young curates competed for the admiration of the young ladies of their adjoining parishes. However, by the time the libretto was finished, Gilbert had misgivings about the plot, which was, in effect, a satirical attack upon the church. And so, discretion being the better part of valour, he changed the theme to that of two aesthetes à la Oscar Wilde. "Patience" opened at the Opera Comique in April 1881, and in the October of that year, D'Oyly Carte transferred the production to the new Savoy Theatre, which he had had built especially for the Gilbert and Sullivan operas. This theatre also had the distinction of being the first theatre in London to be lighted throughout by electricity. This was not the only innovation, for it was at this theatre that D'Oyly Carte introduced for the first time in England the system of queuing.

PATIENCE

For his next opera, "Iolanthe", Gilbert decided to have a go at the parliamentary system. A most unlikely subject one might think for a comic opera. Gilbert took a great deal of trouble with this opera for he realised that although the public might laugh at his satirical digs at the Law, the Navy, the Army and long-haired aesthetes, they might not look upon an attack on the parliamentary system in the same way. When it was eventually finished to his satisfaction, he found that Sullivan had hardly started. Sullivan was always putting off the composition until the last moment, and in consequence had to work twice as hard to get the music ready in time. By working day and night, (he composed five songs in one single night), he managed to complete the music in time and the opera was able to be presented three days after the last performance of "Patience".

IOLANTHE

Sullivan had, by now, been knighted (Gilbert was not to receive a similar honour until 1907) and was beginning to aspire to higher things, musically, than heretofore. Therefore, when Gilbert suggested a plot based on a magic lozenge, which, if taken, caused whoever took it, to change character and become something different, Sullivan hated the idea and said so.

He wanted a story that was not far fetched and artificial. Of course, what was happening was that Sullivan wanted to break away from comic opera and write something really worth while - such as grand opera. However, common sense prevailed. After all, Sullivan realised where the money was and he was used to rich living by now, and when Gilbert finally came up with the plot of "Pincess Ida" which was based, in part, on Tennyson's poem "The Princess", Sullivan gladly agreed to co-operate.

"Princess Ida" concerns itself with the Victorian equivalent of today's Women's Lib. and was unique, inasmuch as it is the only one of their operas written in three acts and also the only one to be written in blank verse. Sullivan, for his part, his mind still on higher things, wrote as though the piece was grand opera and not comic opera. The result was that the piece received only a lukewarm reception, and ran for only 246 performances. A failure by Gilbert and Sullivan standards.

PRINCESS IDA

Gilbert realised that a new opera would soon be needed and proceeded to trot out the Lozenge plot again; which Sullivan promptly turned down, also adding that he felt it was time for the music to play a larger part in the production, and not merely to provide a background to Gilbert's words. Gilbert took exception to this and said so in no uncertain terms. As a result, they refused to meet and it looked as though the partnership was over. However, Gilbert, being fully aware that their future depended upon further collaborations (more so than Sullivan) went ahead with his search for a suitable story.

Then it happened, or so the story goes, that whilst Gilbert was walking up and down in his study, a Japanese sword hanging on the wall fell down. As he picked it up he remembered the Japanese exhibition then being held at Knightsbridge. The fashion for anything Japanese was then sweeping the country and Gilbert realised that here was the idea for a new opera. Within a week the plot of the "Mikado" had been delivered to Sullivan and Sullivan, only too pleased to bury the hatchet, agreed to set the music. He added that he was pleased that Gilbert had seen fit to construct a plot that did not contain the improbable and topsy-turvy elements that he disliked. Yet the joke was on Sullivan, for the "Mikado" was probably more far-fetched and improbable than any of Gilbert's previous works.

THE MIKADO

The "Mikado" was to prove the most popular of all the operas, but Gilbert realised that sooner or later a new piece would be needed. For nearly a year he searched for a suitable plot that would be acceptable to Sullivan. The Lozenge plot had been offered again and had been rejected again.

Sullivan, at this time, was more concerned with serious music than with comic opera. He had accepted a commission to write an oratorio to be performed at the Leeds Festival in the autumn of 1885, so he was not particularly interested. This oratorio was, in fact, one of his finest creations, and was acclaimed by all the critics as one of his most inspired works. Popular as this oratorio was in its time, its popularity died with the passing of the Victorian era. It is never performed today, and only two arias have survived on record. The oratorio was called "The Golden Legend" and this song is "The Night is Calm" sung by Florence Austal.

THE GOLDEN LEGEND

The composition of this music behind him, Sullivan was willing to consider Gilbert's next offering. This proved to be an operatic take-off of Victorian melodrama, complete with the young hero, beautiful heroine and a wicked villain. Add a touch of witchcraft and a portrait gallery that comes to life, and you have "Ruddigore". After the usual last minute rush by Sullivan the opera was ready for presentation in January 1887.

After the success of the "Mikado" this was not to the Savoy audiences' liking, in fact some of those in the gallery booed. However, after some revision to the second act and some cuts, it settled down to a fairly respectable run of 288 performances.

One of the things that offended quite a few hypersensitive souls was the title "Ruddigore" spelt with an "i".

There is a story about the time that Gilbert met a friend shortly after the opening night.

Friend: "How's your new opera 'Bloodygore' going?"

Gilbert: "I take it you mean 'Ruddigore'?"

Friend: "Oh! Bloodygore-Ruddigore, it's the same thing."

Gilbert: "Oh! is it? Then if I say that I admire your ruddy countenance (which I do) it doesn't mean I like your bloody cheek (which I don't)."

Nevertheless, Gilbert eventually gave way to the extent of altering one letter and "Ruddy-gore" with a "y" became "Ruddigore" with an "i".

RUDDIGORE

The relative failure of "Ruddigore" by Savoy standards, meant that the partners had to produce another opera as soon as possible. Again Gilbert wanted to use the lozenge plot and again it was turned down. Sullivan was holidaying in the south of France and was content to remain there until Gilbert came up with something that Sullivan felt was worthy of his music.

Once again Gilbert had an inspiration. It was whilst standing on the platform of Uxbridge Station that he noticed an advert for the Tower Furnishing Co. This showed a background of the Tower of London and a Beefeater.

This story of love and tragedy within the Tower was as near serious opera that the partners could go. It was, and always has been, a great success.

YEOMEN OF THE GUARD

Although this opera was fairly successful, the partners did not find it easy to settle their differences and so the early months were wasted in bickering. Sullivan insisted that his music should be the first consideration and Gilbert making the point that they must meet as "master and master" not as "master and servant".

D'Oyly Carte managed to soothe Sullivan by promising to build a theatre in which he would stage a grand opera, to be composed by Sullivan. Thus satisfied, he agreed to collaborate with Gilbert with his latest piece which he called "The Gondoliers". It is very strange that after all their quarrelling the "Gondoliers" should be one of the gayest and happiest of all their operas.

THE GONDOLIERS

In 1891 whilst the "Gondoliers" was playing to packed houses, Cartes' theatre, the New English Opera House, in Cambridge Circus, opened with Sullivan's opera "Ivanhoe". This work, based upon Walter Scott's novel, ran for 160 performances, a record which has never been beaten for the first run of an opera. Unfortunately for Carte when the run of "Ivanhoe" finished he had no other English opera ready to replace it and so he had to put on another French light opera as a stop-gap. He was also losing money over the project and so he decided to abandon the idea and give up the theatre, which was then sold. It re-opened later as the Palace Theatre.

IVANHOE

Meanwhile at the Savoy all was not well. Gilbert had returned from a holiday in India and had seen the preliminary expense sheet for the "Gondoliers". The total was £4,500 and one item £500 was for new carpets! This Gilbert objected to violently and the resultant quarrels, in which Sullivan sided with Carte, led to a law suit and the break-up of the partnership. The ramifications of this quarrel are too long and involved to go into here, suffice it to say that it put an end to the Savoy operas for the next four years. During this period they both produced further work. Gilbert with "The Mountebank" 1892 and a play "Rosenkrantz and Guildenstern" in 1891 and Sullivan with "Haddon Hall" in the same year.

All were reasonably successful but none were as popular as the Savoy operas, and none of them have been performed since.

Here is some of the music from "Haddon Hall" and although the music is pleasant enough, it's not the Sullivan of earlier days.

HADDON HALL

The moderate success of these pieces showed that the magic touch was missing when they worked apart and this led to their eventual reconciliation. The opera that brought them together again was "Utopia Ltd." Apart from the expense (it was one of the most expensive to stage of all the operas) and the large number of leading parts, and the enthusiasm of the audiences who were glad to see the pair together again - the piece was not a great success and was withdrawn after 245 performances. It has never been performed since by the D'Oyly Carte Co. and yet it has a wealth of good tunes, as this excerpt shows.

UTOPIA LTD.

It would be pleasant to be able to say that the Gilbert and Sullivan collaboration ended on a successful note, but the reverse is true. Their next, and last, offering was "The Grand Duke" in 1896 and it was a failure. Both Gilbert and Sullivan had lost their magical touch. Sullivan, was of course, a very sick man, suffering as he did almost continuous pain with his old kidney trouble. The "Grand Duke" ran to 123 performances, the shortest run of any of their operas with the exception of their first effort "Thespis".

THE GRAND DUKE

Although the "Grand Duke" was the end of their partnership, both produced other work. Sullivan, for instance, wrote two other comic operas - "The Beauty Stone" and "The Rose of Persia". A third "The Emerald Isle" was only partly completed and was finished by Edward German.

His last complete opera "The Rose of Persia" was performed in 1899 and was, in fact, fairly successful, as it ran for several months.

THE ROSE OF PERSIA

At 58, Sullivan was now a very sick man indeed, and in the winter of 1900, he caught a cold which turned to pneumonia. He never recovered and died on 22nd November. He was given a State funeral and is buried in St. Paul's Cathedral. A short while after this, in 1901, his old friend D'Oyly Carte also died.

As for Gilbert, he finally managed to get his lozenge plot put to music. This was "Fall-en Fairies" with music by Edward German. It was produced at the Savoy in 1909 and was a failure. In 1911 he wrote a stage play - a tragedy entitled "The Hooligan". This was to be his last work.

Later that same year he was entertaining some young ladies at his home in Harrow Weald, Grims Dyke. One of the young ladies was swimming in his private lake when she got into difficulties. Gilbert went to her aid, but the sudden exertion was too much for him and he had a heart attack. He was dead when he was pulled out. He was 75.

Rather than end on a sad note, let me play one last record which I think sums up the essence of Gilbert and Sullivan opera.

THE GONDOLIERS

ORDER OF PLAYING

1. Tape - Voice of Sir Arthur Sullivan
2. "The Tempest". Incidental Music played by the City of Birmingham Symphony Orchestra
3. "In Memoriam". City of Birmingham Symphony Orchestra
4. "The Long Day Closes". Tommy Handley Memorial Choir conducted by Leslie Woodgate
5. "De Ballo" Overture. Royal Liverpool Philharmonic Orchestra
6. "Merchant of Venice". Incidental Music played by the City of Birmingham Symphony Orchestra
7. "God Shall Wipe Away All Tears" from "The Light of the World" sung by Dame Clara Butt
8. "Trial by Jury". The Judge's Song with Richard Watson
9. "Lost Chord" sung by Gigli
10. "The Sorcerer". The Curate's song sung by Charles Mott
11. "H.M.S. Pinafore". The Captain's song sung by G. Baker
12. "Pirates of Penzance". The Policeman's song, G. Baker, D. Oldham, Leo Sheffield, E. Griffen, N. Briercliff
13. "Patience". "Love is a Plaintive Song" sung by Winifred Lawson
14. "Iolanthe". First excerpt "March of the Peers". Second excerpt "Lord Chancellor's Song" sung by G. Baker
15. "Princess Ida". "This Helmet I Suppose" - Darrel Fancourt, Stuart Robertson, Edward Holland
16. "Mikado". Mikado's Song sung by Darrell Fancourt
17. "Mikado". Tape from the libretto
18. "The Golden Legend". "The Night is Calm" sung by Florence Austral

19. "Ruddigore". "Chorus of Ghosts" - Darrell Fancourt & Chorus
20. "Yeoman of the Guard". Jack Point's song sung by Walter Passmore - an original
21. "The Gondoliers". "Take a Pair of Sparkling Eyes" sung by Webster Booth
22. "Ivanhoe". "Ho, Jolly Jenkins" sung by G. Barker
23. "Haddon Hall" Selection. Regimental Band of Grenadier Guards
24. "Utopia Ltd." "Make Way for The Wise Men".
25. "Grand Duke". Tape - Overture, last part
26. "Rose of Persia". "Drinking Song" by Harry Dearth
27. "The Gondoliers". Typical Sullivan music.

ACOUSTIC PHONOGRAPHS FOUND IN JAPAN AND THE OWNERS by Toru Funahashi, Osaka

Fortunately, as a medical practitioner, I have had a lot of opportunities of visiting many homes, and have made a mental note of any acoustic phonographs I have come across. Also when travelling further afield, I keep an eye on the antique shops.

The types of acoustic phonographs found in Japan today are:

1. Disc phonographs with morning glory horn, bell horn or concealed horn models are in the majority. Nearly all date from after about 1912, and are mostly Japanese manufactured, but sometimes foreign products are found, especially Victrolas.
2. Cylinder phonographs are extremely rare. One reason is attributable to the second World War, but the fact that they were never plentiful cannot be denied. Except for those imported from Europe or America recently, the cylinder machines I have noticed over the past five years are grouped as follows:
 Edison STANDARD for 2 minute cylinders (2)
 Edison STANDARD for 2/4 min. cylinders (3)
 Graphophone "B" (1)
 Graphophone "Q" (2)
 Graphophone "HG" (2) HOME GRAND for 5 in. Concert Wax
 Graphophone "AB" (2) with Standard and Concert mandrels

Apart from those stated above, I hear that there are a few people who keep their cylinder phonographs to themselves and do not want to open their houses to the public, so I don't know the manufacturers or the models. Cylinder machines with electric motors have not yet been found.

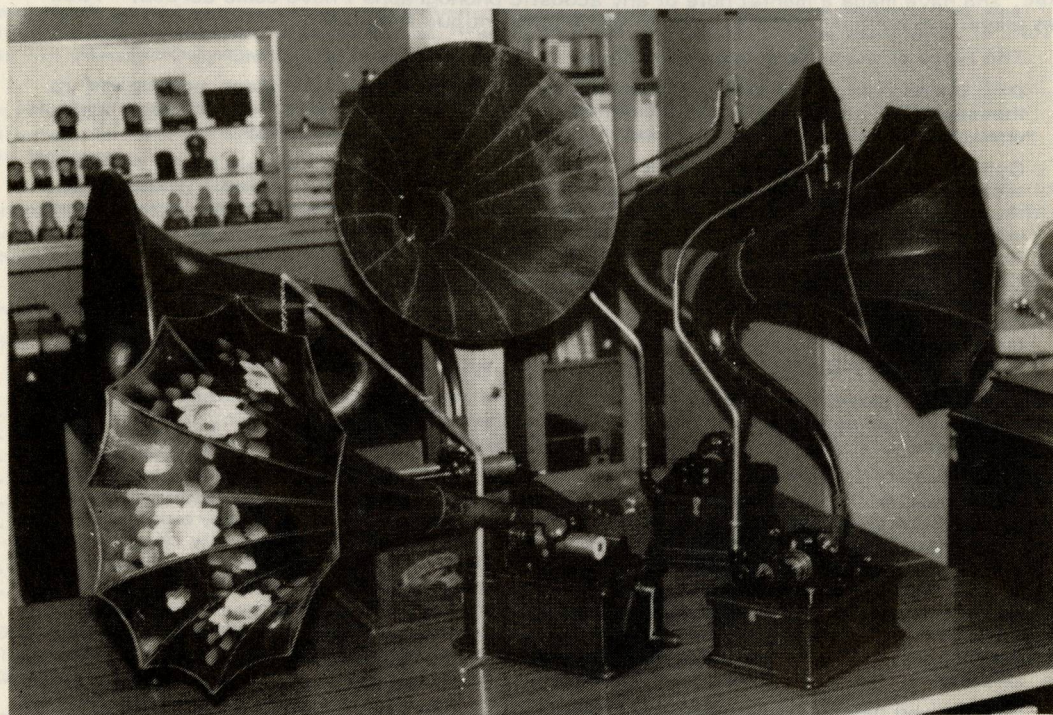
As I stated in THE HILLANDALE NEWS No. 75, it seems that our forefathers could have had little knowledge about or access to the cylinder phonograph because of the cultural and financial isolation of Japan. About three years ago I demonstrated a few early phonographs and Edison 2-minute waxes at a meeting of the Osaka Audio Society. At the time I noticed a famous old critic of recorded music among the guests, so I asked him the following question: "How different is your impression tonight, listening to these wax cylinders, from those you heard in your childhood?" He answered, "I have never heard wax cylinders before, this is the first time! I'm really excited to hear the sound from the cylinders for the first time in my life. My conception of cylinder records was basically wrong."

People who have acoustic phonographs in Japan today can be classified as follows:

1. Collect and display them as decoration with early radios, lamps and china, as such (Common cases).
2. Own them as an object for investment (Also common cases).
3. Keep them as family memorials or heirlooms. In this case the machines are not usually available to the public. (Few cases).
4. Left casually in storage among ancestral relics (Also few cases).
5. Keep them as relics of the history of sound-recording, or as Edison memorial (Rare, but increasing among the young).

6. Keep them to enjoy the sounds of early days. In such a case, disc machines such as the Victrola 8-30, 4-3 or 1-90 are highly treasured. (A few older people, and increasing in number among young people).
7. Keep them to re-discover something of the sound of cylinders or early discs. (Few, but increasing in number, especially among young).
8. Keep them for mechanical or acoustical interest. (Few, but increasing in number among the young).

Although cylinder phonographs were rare in Japan, those imported from Europe or the United States recently can be found occasionally at shops. Those are mostly Edisons, like the STANDARD, GEM, FIRESIDE and AMBEROLA 30, etc. According to shopkeepers, those for less than ¥ 70,000 (ca. Stg. £96) sell well, but those for more than ¥ 100,000 (ca. Stg. £137) don't, even if the model is rare and the condition mint.



Collection of phonographs with horns
of Toru Funahashi, Osaka

TED AND MAY HOPKINS - PIONEER WELSH RECORDING STARS by O.W. Waite

PART 3

The conclusion of Part 2 in the February-April issue described how, in the mid-1930s, I became the owner of a phonograph, and amongst the first batch of cylinders I had for it was Ted's "Treorchy Fair". Ted, who was then appearing at the Cardiff Playhouse, had informed me that it was recorded by him for Sterling on top of a London roof, which I found surprising, as most people imagine that recording takes place in a studio. The record was very clear, with Ted's speaking voice well forward. Both he and sister May had the advantage of improved 1907 recording techniques.

Ted's departure from the Playhouse to fulfil his other engagements meant that I lost the opportunity to hear more from him about early recording days. Although I did not know it at the time, I was never to see him again. I did, however, begin hunting around junk-shops in the hope of finding some of his discs, with little success, generally finding - just junk!

Recalling the above-mentioned Cardiff Playhouse of nearly forty years ago, it is worthy of note that this theatre had as assistant manager the late Hugh "Binkie" Beaumont, who has died at the age of 64. After moving to London, he became a well-known West End impresario for 30 years, presenting many outstanding shows and stars. He introduced Paul Scofield, Maggie Smith, and Richard Burton, and first presented the musicals, "My Fair Lady" and "Oklahoma".

During my early cylinder collecting days, I was fortunate in correspondence with yet another pioneer Edison demonstrator, Mr. J.D. Cross, Railton Avenue, Blackburn, Lancs., who confirmed that his electric motor phonograph had cost him £100 complete with ear tubes for listening, and soft, thick creamy-coloured wax cylinders which could be shaved off for re-recording. He wrote that it was a good living while the novelty lasted, but when the takings dropped to thirty shillings a week he felt that it was time to quit. I was also helped by several other knowledgeable people, and took great pleasure in my new-found and worthwhile hobby.

We are now moving on toward the end of the 1930s and to the time when Ted makes his last journey to London, where the Music Halls and Variety Theatres still exist side by side with the Super Cinemas, and despite the added appeal of radio in the home. Indeed, some keep open for a number of years after "Hitler's War", notably Collins' Islington, and the Metropolitan, Edgware Road. Country and provincial people are usually loathe to leave their homes to settle in London, but Ted, with a family, could not afford to ignore the better prospects which seemed to await him there.

One day, in the few years remaining before the war-drum began to roll, I slipped Ted's cylinder of "Treorchy Fair" on to the mandrel of my phonograph, but although I took the greatest care, it split lengthwise from end to end and was destroyed. An omen? I have never been able to obtain any other of Ted's or May's cylinder recordings.

The end came for Ted in hospital of a heart attack in the spring of 1937. His constitution may have been weakened by an attack of enteric fever which he sustained during his South African tour of 1912. A famous London specialist cured him, but after that experience he refused to accept contracts overseas. Whilst the newspaper placards blazoned his death, his family were left penniless, like so many other Music Hall stars' families. It is, however, pleasant to record that with the determination of the true troupier, Ted's widow, Violet, successfully guided and advised her family during the hard years that followed, and all attained as much peace and contentment as is possible in an imperfect world.

There are sad clowns and glad clowns, actors grave and gay, humourists of every kind; our versatile Ted pleased us always. From being an overnight success at the Cardiff Empire, the first Welsh comedian to become famous, with his sister May, Ted had entertained the public for some 35 years, the friend of sportsmen, politicians, authors, playwrights and many others, not the least "the man in the street". Ted gave a naturalistic portrayal of the "little

man" beset with the trials and troubles of everyday life, but keeping himself sane with unflin-
ing good humour and high spirits, always balanced, sensitive, perspicacious. There can be
no doubt that he had many stories to tell of his experiences when on tour, for example, the
incident of the posters at Pwllheu aforementioned, "Laugh, Mun, darro I did, and so shocked
were the good folks, but they came to see the show, though."

Never unkind, ever anxious to please and amuse, he lives on in the hearts of those who
knew him. They are not dead who are remembered.

* * * * *

AN INTERVIEW WITH MR. W. B. HOPKINS

Some years ago, when our magazine was a promising youngster, I had been invited by
our Editor of that time to write a short article on a subject of my choice. I decided to write
about Ted and May Hopkins, and the brief narrative of their lives duly appeared. Having thus
cast my bread upon the waters, it returned to me after many days in the form of a letter from
Mr. W.B. Hopkins of London, one of Ted's two sons, informing me that he had read my article
and wished to see me for a chat. I was delighted, and a meeting was arranged. When we met
at his home, I found him to be a jolly man of heavier build than his father had been. He intro-
duced me to his wife, attractive and charming, and this hospitable pair soon made me feel at
home. I lost no time in enquiring if my article had been liked, and was very pleased when told
that there were no complaints!

Mr. Hopkins now had the sad news to tell me that his mother, who as Violet Wynn, had
played beside his father during their tours, had died in December, 1972, at a great age. I
know Mr. Hopkins feels this loss keenly, and has loving memories of her. He said, "I had
told her of your article and she expressed a desire to see you. Whilst I was making enquir-
ies for your address, the end came for her." I replied that I would have felt glad and hon-
oured to have met her, and to have extended a hand across the years. It was a moment of
great emotion for me to think that we had so narrowly missed meeting. Enquiring how he had
chanced to see that copy of our magazine, Mr. Hopkins informed me that he had attended an auc-
tion sale at Sotheby's. Among the items offered was a collection of memorabilia sent in by a
well known collector. Mr. Hopkins put in a bid, which was successful. Taking the collec-
tion home, my new friend began to examine the contents of his parcel, which had included in it
that copy of the "Hillandale News". Turning the pages, he found that he was reading about
his own father! Could there ever be a more touching and extraordinary example of the rom-
ance of the auction room? Or a more amazing circumstance that Mr. Hopkins should have been
present at that particular moment to make that successful bid? It is also a happy thought that
all of us connected with the production of our magazine should have been honoured by having
our work sold at Sotheby's - one of the top antique and fine art auction rooms in London.

I now told of the breaking of the cylinder "Treorchy Fair" on my phonograph, and how it
seemed in retrospect to have been a presage of Ted's death. I have since learned not to bring
cylinders in from another room to the phonograph, as they could have been stored at a low tem-
perature, and need warming up gradually before playing, just by keeping them with the machine
for a while. It is also of great importance to have such records tape-recorded!

Mr. Hopkins spoke of the songs his father used to sing in the various theatres of his cir-
cuit. "Saturday Afternoon - The Harrier" was recorded by Edison Bell. There were other
songs with sporting themes. In one, dressed as a boxer and wearing large black ring gloves,
he sang of his terror in the ring against a villainous opponent. The gloves he wore for this
number were given him by his friend, Jimmy Wilde, and he also wore a green sash about his
boxing trunks presented to him by another friend, Tommy Farr, the Champion of the Rhondda.
There is also in existence a film made about pre-1918 complete in its tin container which shows
him in a boxing match with a burly opponent, with comical results!

I gave my opinion that this film should be now re-processed on to modern non-flam film
stock for its preservation.

Mr. Hopkins resumed, "As you probably know, he was a very good friend of Charlie
Chaplin, and according to my mother, they often played the same theatres, often one turn fol-
lowing the other - sometimes Charlie first, sometimes Ted. Both men played the underdog,
or the 'Chaplinesque' understanding of underprivileged humanity, always redeemed by humour

and self-mockery. Our house in Cowbridge Road, Cardiff, was an open house in the 20s and I remember among the visitors there John Galsworthy, John Drinkwater, Ivor Novello (and his mother, Madame Clara Novello-Davies). Ivor was born in a house just across the road; later, they moved to Cathedral Road, nearby. Other visitors were Will Hay and the Marquess of Bute, with whom my father was associated in forming the National Welsh Drama League - an attempt to discover Welsh dramatists, which lost a lot of money for both of them, and failed to find any dramatist of any note. In effect, it meant that Ted travelled to London, played the West End theatres, and took his money back to finance the Society, which was one of the reasons for his financial collapse. Would it seem that the Welsh were not interested in having their own theatre?"

I observed that the Marquess did not have far to travel to visit Ted, being practically a neighbour when in residence in Cardiff Castle, which stands on the banks of the River Taff, a short walk down the road. In a few years time after this, in the 30s, the Marquess gave the Castle and grounds to the Corporation and Citizens of the City of Cardiff for their use and enjoyment, some of the rooms being set aside for the foundation of the National Welsh School of Drama.

Mr. Hopkins thought that this was a truly munificent gift, and continued, "The influence of my father was quite considerable in quite unexpected directions! I met Aneurin Bevan in 1957 and he had read in some newspaper that Ted Hopkins was my father. He spoke of him warmly because, he said, he remembered my father setting up soup urns in the theatre where he was playing because the miners had no money to come in - so Ted instructed the attendants to let them in for nothing and gave them free soup when they came out, together with their families. This was during the worst of the depression days." I agreed that it was a kindly thought of his father's and that an ounce of practical help was worth a ton of sympathy. So are the bare bones of history clothed with the understanding and humanity of the truly great in heart.

By this time I felt that I must write a more detailed article about Ted and May Hopkins, and a blessing on this project was most willingly given. I went on to observe that authors had found it difficult to write about the period of the 20s without mentioning Lloyd George, Britain's Welsh Prime Minister. Mr. Hopkins replied, "But, of course, I'm glad you mentioned him - I'd almost forgotten. Lloyd George was indeed a close friend of my father - he offered him a knighthood for his services to Welsh Drama, which, after due consideration, Ted refused. He thought it would be detrimental to his image of the struggling downtrodden Welshman." (This was in 1919). "To come down to more recent years, in 1960 I was commissioned by the B.B.C. to go to Geneva and do an hour-long biographical programme on Richard Burton. Burton and his brother, Ivor, remembered my father vividly and sang songs to do with my family, to my surprise since I knew none of them!"

"The continuity of these things goes on in such names as Maudie Edwards and Dorothy Squires, who were first brought into Music Hall as young girls by my father. He also wrote a humorous collection of Welsh stories, called 'Welsh Tales', a little green covered book with the Welsh Dragon on it, which must be now one of the rarities of Welsh literature."

I asked if the present day young singer, Mary Hopkins, was a relative, and was told that she was a cousin. "It is to be hoped that your article will bring in some news of May Hopkins, who was my father's sister and his first partner. Many thought them to be husband and wife."

So we have had a glimpse into the lives and times of two artistes of the music hall and variety era together with their friends and the background against which they worked. Ted's Cardiff home and the Empire Theatre are gone, and the houses of his neighbours; leaving a clear site on one side of this road for new buildings. At the beginning of Ted's story, gas light and horse-drawn buses and carts; then electric light and tramcars; whilst enjoying the new, let us not forget the good parts of the old days.

A parting thought from Mr. Hopkins: "Our mother did give us one piece of advice - don't go on the stage! She died peacefully, I'm glad to say." Many thanks, W.B.H. Good night, but not Goodbye!

* * * * *

DISCOGRAPHY

"STERLING" CYLINDERS (2 min.) From a trade advertisement of 1907.

THE RAGE OF THE YEAR

THE TED & MAY HOPKINS BOOM

STERLING SPECIAL RECORDS

DEALERS OF WALES

STOCK HEAVILY & GIVE YOUR ORDERS FOR WELSH RECORDS TO YOUR WELSH FACTOR

We have **HUGE STOCKS** and can deliver immediately

TILLEY TITLES

Telephone 288
Telegrams Phonograph Cardiff

THE RAGE OF THE YEAR

DEALERS OF WALES

INCREASE YOUR BUSINESS BY SELLING **WELSH STERLING "SPECIAL" RECORDS**

These special records will unquestionably prove to be the **BIGGEST SELLERS** ever known in **WALES**.

9 WOOD STREET CARDIFF.

Ted & May Hopkins.

417 The Squire.

411 Welsh Courtship, No. 1.

415 Welsh Courtship, No. 2.

Mr. Ted Hopkins.

416 The Charge of the Welsh Brigade.

418 Treorchy Fair.

Miss May Hopkins.

413 The Cottage on the Hill.

(The Rage of the Year) and various other records.

WELSH COURTSHIP

"JUMBO" DISCS. Issued January 1909. From Frank Andrews.

- | | | | |
|-----|-------------------|---|--------------|
| 214 | (A27036 LX0??? | The Squire. | Ted and May. |
| | (A23235 LX0??? | Girls. | Ted only. |
| 215 | (A27035 LX0480) | A Welsh Courtship, Pts. 1 and 2. Ted and May. | |
| | (A27038 LX0482) | | |
| 213 | A23233 LX0477 | The Charge of the Welsh Brigade |) Ted only. |
| | A23234 LX0478 | Treorchy Fair | |

EDISON BELL "WINNER" DISCS. Issued 1924. Karlo Adrian's listing.

- | | | | |
|------|-------------------------------|---------------------------|--------------|
| 4005 | A Welsh Courtship (8454/8455) | Sketch - 2 parts | Ted and May. |
| 4135 | The Squire. | Humorous Sketch, 2 parts. | Ted and May. |
| 4136 | The Harrier. | Ted alone. | |
| | The Old Maid. | May alone. | |
| 4137 | The Urban District Council. | Ted alone. | |
| | The Welsh Servant Girl. | May alone. | |

These appear to be re-issues of the original Edison Bell recordings which Mr. W. B. Hopkins thinks took place pre-1914.

PATHE DISCS (Hill and Dale Cut)

Our Chairman, Mr. Len Watts, is preparing a listing of British Pathe. Grateful thanks to Messrs. Frank Andrews, Karlo Adrian and Ernie Bayly for help with the above titles.

* * * * *

MORE FACTS AND "THEORY" ABOUT THE STOLLWERCK MACHINE AND ITS RECORDS

Researched by Frank Andrews

FACT NO. 1

Stollwerck Bros. were first mentioned in the London Directory for 1890, which indicates that they had occupied the address given (2 Piccadilly Mansions, Piccadilly, London) before October, 1889. They were described as Cocoa and Chocolate manufacturers who had been awarded 44 Gold Medals and 26 Court Diplomas for their products. Two years later they were at Shaftesbury Avenue, London.

FACT NO. 2

A sister company called "Stollwerck & Co. Deutsche Automaten Gesellschaft" patented a "Coin Freed Vending Apparatus" at the Patents Office, London, in 1900.

FACT NO. 3

Stollwerck Gebrüder A.G., of Cologne, were registered in London with Letters Patent, No. 1992, of Jan. 1903, relating to a phonograph, especially adapted as a toy, in which the records "are made of edible material, or of edible material having a thin protective coating carrying the phonogram".

A line drawing is shown in the abridged specification which also stated that "A circular box is mounted on a pivot and has a handle on the lid for rotation (by hand - F.A.). 'G' is the pivot socket of the horn (on an inclined rest - F.A.), the reproducer being mounted on the small end of the horn. The Records are made of chocolate or sugar and either bear the phonogram or are covered with a thin plate of ebonite or celluloid bearing the phonogram. The Edible Discs may be enclosed in tin foil which also bears the phonograms. The box is used to contain the records which are placed within the lid for reproduction."

The handle shown was operated in its vertical position where it protruded from the lid, quite unlike the various clockwork driven machines of a later date.

FACT NO. 4

When Peter Joseph Stollwerck died at the age of nearly 64 in the early 1900s, an obituary notice said of him that: "He was the driving force behind not only the chocolate factory, but also the Automat factory, which had originally been established to manufacture chocolate vending machines, but later became a large independent business.

"Through this factory, he became associated with the phonograph industry. At one time he acquired the Edison German Patent rights but was unable to make any commercial use of them since the patents turned out to be less valuable than had been assumed.

"Many associated with the Phonograph industry had the experience of appreciating him as a far-sighted and warm-hearted business man.

"Quite recently the Stollwerck firm again became known in the Talking Machine industry with their introduction of the toy phonograph with its chocolate discs."

FACT NO. 5

In 1905 the Stollwerck machines were being manufactured by Biedermann & Czarnikow of Berlin S.W., Kreuzbergstrasse 7, manufacturers of "Triumphon" disc machines, "Simplex" phonographs, and "Triumphon" cylinder records, and phonographs.

FACT NO. 6

When Herr Ernst Lowe, a director of the Beka Record GMBH of Berlin, died in 1908, it was said of him that he began his career as a chemist, but became interested in the Talking Machine Industry and had been the Managing Director of the Adler Phonograph Company, from where he joined the Bumb & Koenig Company, and then to the Beka Record GMBH. At one time he was associated with Herr Stollwerck!

FACT NO. 7

Gebrüder Stollwerck A.G. have company archives dating back to 1839. I have received a letter from them stating they will answer the questions I have put to them, when they have time to search for the relevant documents.

FACT NO. 8

I have had intimations, that in early 1905, Stollwerck approached the Gramophone & Type-writer, Ltd. enquiring about the possibility of producing a louder sounding record, made out of their composition, which could be chocolate filled.

FACT NO. 9

The Stollwerck patent, which I have now established belonged to Stollwerck, pre-dates the Neophone patent which was not granted until April 1904!

FACT NO. 10

I have still not been able to discover who made the cardboard or compressed paper backed records which fit the Stollwerck machines.

THEORY

With the above new data, I now feel that the Neophone enterprise may have had nothing to do with the recording of Stollwerck records, whether made of chocolate, sugar or cardboard backed. Chocolate records, already extant in Oct. 1903, pre-date Neophon records and machines in Germany, or the recordings must have been taken by some other firm. It is useless to speculate who this firm may have been as there was a large number of firms established in Germany at this period. However, I would like to mention the two firms now in the running for the position of recorders for Stollwerck.

1. Biedermann & Czarnikow, disc and cylinder machine makers and recorders of cylinder records who had started a business in 1884, and were making Stollwerck machines in 1905.
2. The Beka Record Co. who not only had a direct connection with Stollwerck, through their director, Ernst Lowe, but also, in March 1905, the Beka Record Co. became Sole Sales Agents for an 8" unbreakable disc record (lateral cut) which had a paper (compressed or mache?) base. This record was called the "Auto" which name could have been derived from the Stollwerck Automaton Company's name, leading one to speculate that the "Auto" record was manufactured in the same fashion as the "cardboard" based records which fitted the Stollwerck machines. Who knows?

As mentioned in the June 1974 edition of the Hillandale News, I received, through the good offices of Mr. Chew, a photostat copy of a page from the French periodical "La Natur", in which a chocolate disc playing phonograph was featured in an article by one, J. Leroy. This I have, with assistance, roughly translated as follows:-

"AN ORIGINAL PHONOGRAPH"

"For those who do not possess a small phonograph, there is now on the market a new type with a horn which costs 3 Fr. 90. It is sure to make the children happy!

"Precision made phonographs and gramophones always excite the admiration but they are expensive and one must use them with a certain amount of care. Now we are presented with a truly popular phonograph which will give delight to both young and old alike.

"It is not a toy, it is quite an efficient machine, considering its price. It has a loud tone, it sounds good and reproduces all tunes clearly.

"As it is simple to operate and strongly built, anyone using it for the first time, even children, should not find it difficult nor need any instruction and, since this machine offers an extra attraction, its future success is assured, but we must not disclose what this is yet!"

A general description followed with reference to the illustrations included in the article. Summarised it was as follows:-

Firstly there is a circular base on which is mounted the spring clockwork motor, the

"finger and thumb" type winding key being a separate item. The motor has an off/on-cum-speed control lever. On this base one places a small cylinder with one end blanked off which has an adaption to fit the spindle from the motor coming upwards through the base. This cylinder acts as a resonating chamber. In the centre end of the cylinder has been fixed a boss over which the recorded discs are placed. Affixed to the side of the base is an inclined supporting arm on which the horn is pivoted, the narrower end of the horn carrying the reproducing diaphragm which is made of mica. The stylus is situated at the centre of the diaphragm, also made of mica, and the whole is placed face downwards to follow the vertical cut? impressions of the discs. The horn, pivoting freely, allows the reproducer to be placed anywhere on the records.

"Disc records are made with a plastic material, a type of wax compounded especially for reproduction. But these wax discs are truly old-fashioned now! Here we have a brand new idea -- records are now made of Chocolate! Oh, the pampered children!

"But why not make records of chocolate? It is a good idea! Chocolate is quite as resistant to the stylus as wax materials and the stylus follows the groove just as easily. Here then is the Chocolate Phonograph! It functions in a doubly attractive fashion.

"It will play with spirit, and without compulsion, a number of songs such as 'Il pleut! Il pleut! Bergeret! 'Il etait un petit Navire!'; etc. etc. and its loud volume will be heard all over the house. This initial use of the chocolate record will be found to be marvellously successful.

"Yes, chocolate discs are perfect because after we have been pleasurably entertained by a tune, we can, after we have heard the final bars of a melody, take off the record and eat it -- as we would a croquette!

"These are the two outstanding features, therefore, making for the assured success of the Chocolate Disc Phonograph. From now on, this Chocolate manufacturer will sell chocolate -- to provide music!

"Six chocolate records @ 1Fr. 90."

Thus do we progress!

J. Leroy, Oct. 1903.

Translated -- Frank Andrews and "others".



Un phonographe original.

1. Audition du phonographe. -- 2. Vue d'ensemble du phonographe. -- 3. Socle renfermant le mouvement d'horlogerie. -- 4. Mouvement d'horlogerie. -- 5. Boîte de résonance. -- 6. Diaphragme. -- 7. Disques en chocolat.

RESEARCH REQUEST - THE EXCELSIOR GRAM-O-PHONE

The Excelsior Gram-o-phone was advertised in Nov. 1900, priced at 3 gns., which included three records, size unspecified. This machine was hand-operated and additional discs cost 2/6d each. Has any reader ever seen an example of this machine, but more especially the disc records sold with it? Has anyone heard of an Excelsior Gram-o-phone Record probably with etched centre information, as no records were yet being made with paper labels.

WANTED: A full physical description of this record, accompanied by a photograph (if possible), for which I will pay. Please send to me.

Frank Andrews,

Neasden, N. W. 10.

THUMBNAIL SKETCHES NO. 66 by TYNPHOIL

Edison Blue Amberol Record No. 1864. Alexander's Ragtime Band Medley.
Banjo Solo by Fred van Eps.

Irving Berlin was born in Germany, but came to America at an early age. He quickly worked his way to the top and here we have three of his most popular numbers, "Alexander's Ragtime Band", "Ragtime Violin" and "Grizzly Bear". In 1912, the first named achieved world wide publicity. In Germany, with adapted German words, it was all the rage. With his wide experience, Fred van Eps with his banjo is the ideal exponent of these lively tunes.

BRIEF BIOGRAPHIES distilled by GERRY ANNAND

IDA HAENDEL (Violinist)

Born Chelm, (Poland), Dec. 15th, 1925. Studied with Flesch and Enesco. Won the Gold Medal at Warsaw and the Huberman prize at the age of nine. Concert debut at twelve and her London debut a year later. She played during World War II at factories and in National Gallery concerts. Toured widely, visiting the U.S.A. in 1946-47.

OLGA HALEY (Mezzo Soprano)

Born Huddersfield (Yorks) Nov. 10th, 1898. Studied at Royal College of Music and in Switzerland. Made her debut at the Royal Albert Hall Sept. 30th, 1916, and in Opera at Covent Garden as Carmen in 1922. Appeared in many interesting song recitals and at many of the principal English Festivals.

MARIE HALL (Violinist)

Born Newcastle April 8th, 1884. Died Cheltenham Nov. 11th, 1956. Pupil of her father and of Hildegard Werner, also of Johann Kruse in London and Sevcik at Prague, where she made her debut in November 1902. In 1903 she appeared with much success in Vienna and London. She then toured widely, taking in Germany, Canada, the United States and Australia, etc.

MARK HAMBOURG (Pianist)

Born Bogotchar (Russia) 1879. Died Cambridge (England) 1960. Debut Moscow aged ten, then pupil of Leschetitzky. Toured extensively throughout the world, wrote many piano works and books.

* * * * *

AN UNUSUAL GRAMOPHONE DISCOVERED

by Fred Smith of Chatham

Earlier this year whilst on a hit and run junk hunt to the West Country I drove past a little old antique shop, when I had the feeling that it was a "mechanical" antique shop. Going back to it, I found that it had inside all the things that I like, old gauge '10' trains, radios, scientific instruments, a couple of cabinet gramophones, etc. even an old tin hip bath with a what-not in it that you had to climb over. After a careful scrutiny with my special X ray eyes, I popped the question to the lady in charge: "Any old phonographs or gramophones?"

"Only these two old cabinet ones," said she, "although we had a nice Edison a couple of weeks back". As I have this gift for arriving on the scene two weeks after, it all added up. Just as I had paid my compliments and was leaving to race to the next shop to beat the two week clock, my eye caught a small black case up on one of the shelves, far too small to be a gramophone thought I, although it was black and had the usual cheap rusty fittings, but then there was no hole for a handle. Oh, well, on to the next shop. No! I'll just check it out first. When I opened it up I received a very pleasant surprise. I had stumbled on a most peculiar gramophone, the most significant feature being that to reproduce, it had no soundbox, no tone arm, no horn and no, it wasn't a Lumiere. Neither was it a toy or a gimmick, but rather an interesting and out of the ordinary machine that we all look for.

DESCRIPTION

Dimensions closed are: 11" square, 2 $\frac{3}{4}$ " deep.

Complete weight but minus records and needles: 7 lbs.

Attache case type covered in black leatherette with leather carrying handle.

On opening, one is confronted with a green baize covered 9" diameter turntable with elongated centre spindle, which holds about six sleeved records secure when being transported. It has a black crackle finished motor board. But, most remarkable of all, reproduction is by means of a 15" diameter cardboard cone which folds away inside the lid for transportation. When in use this aforesaid cone fits via a smaller threaded aluminium cone on to a telescopic arm which carries the stylus assembly. The inside of the lid carries a shield like label with the word "GUINIPHONE" across the top, (a pointer to its original price), a picture of a stout John Bull holding a similar but more elaborate gramophone, and the legend: "The Most Portable Gramophone in the World".

Before criticising this last statement, it doesn't state the smallest, but the most portable. This gramophone has receptacles for new and used needles and carries records as well, which the little gimmicky cameraphones couldn't. It also plays a record from beginning to end on one winding which I doubt if the cameraphones ever did. Mine certainly doesn't look as if it ever could.

Finally the words: "All British".

The cardboard cone is very tastefully decorated in shades of green with typical 30s "dream like" forest scenes and states "pro. patent no. 14018/29" (which will give me some investigation work this winter). I would date it at about the early 30s and any comments from club members would be most welcome. The motor, which is wound from the top of the motor board, has just about 1" depth of space to fit itself into, but despite this they have managed to fit in a 19' x $\frac{3}{4}$ " mainspring! The motor has obviously been ingeniously and specially designed for the job. It bears no wording to give a clue to its manufacturer.

PERFORMANCE

The more I play it, the more I like it. I can look at my Lumiere and see why it works. I have sat and studied this "Guiniphone" and can't see why it works, but work it does, a significant point being that it's likes and dislikes are a la Lumiere, (which I admit doesn't tie up with my early 30s dating). It can't handle electrically recorded records very well, but loves early laminated Regal Zonophones when it's performance is remarkable, giving off a diffused sound, that is most pleasant in a darkened room, although I suspect it was originally made to perform in a field!

CONCLUSION

Most of us collectors have by now trained ourselves that when in antique and junk shops we view above and below eye level, in all the nooks and crannies, to search out the hidden gem, etc. but in always being on the lookout for the unusual, I very nearly missed this one because it was just that! If we take as a criteria that to be truly portable a gramophone must be a musical entity in itself, i.e. carry its own supply of records and needles and play at least one side on one winding, then I feel that the Guiniphone's claim is substantiated. Does any other member know of a portable that fulfils the above and beats it? I certainly can't imagine a portable being any smaller, lighter or more compact.

On to the next shop.

PHONO-FAIR '74 AT BROMSGROVE

It's our good fortune that the Motorway network meets near the middle of England and that the Midland members of the Society are masters at arranging phonograph exhibitions, coupled with a warm hospitality. This gives all the regional groups a chance to meet at a central a point as possible, and the "Phono-Fair '74 - A Lo-fi Afternoon" - took place on 29th June at Dennis Norton's Museum near Bromsgrove, Worcestershire. The weather too behaved in the best form.

Mention must straightway be made of The Norton Collection, a superb gathering of Victoriana assembled by Dennis and housed in the one-time village school. One of the rooms is given over to local bygones, the rest to Victorian "domesticana" - with some pre- and some post- of course. Dennis shows one his treasures with a gentleness and diffidence that belies what must have been a hard and constant drive to get together and house a brilliant collection, not forgetting ancillary necessities such as cloakrooms and a car park.

Behind the school the Society had put up a tent and it was here that were put on show perhaps thirty talking machines, phonographs and gramophones in about equal numbers, and a beer tankard was awarded to the owner of the machine in each section judged to be the outstanding on points. Members - and no doubt others - brought along records and machines for sale and I suppose most of us there came away with some long-sought-for item.

For me though it was a chance to meet again old friends and acquaintances, and if one addressed some of them not by name it is a regrettable fact that one just doesn't meet often enough like this to be able to fit a name to everybody each time. There is an obvious remedy for this. The three of us from London had probably travelled the furthest, but I do hope that if this becomes an annual event, more will make the trip; it's well worthwhile and the only real chance we have to enjoy a regional convention, and to have a chat with some of those we read about in the magazine. Many had brought their wives, and in some cases their families, and the day was the more enjoyable for their coming. Thank you again to all of you in the Midland Group who set it all up.

George Frow.

REPORT OF LONDON MEETING OF JUNE 1974 by a London Correspondent

This talk by Frank Andrews on "The Talking Machine Industry in Britain in Queen Victoria's Time" contained many elements of original research that is a dark age to many of us.

Frank Andrews began by mentioning the invention of the Tin-foil Phonograph in the United States, and the acquisition of all its titles, rights and interests in the United Kingdom by The London Stereoscopic Company, a monopoly that endured for 13½ years.

The invention of the Graphophone in Washington by three Britishers resulted in the combination of Graphophone and Edison production in The North American Phonograph Company under Lippincott. The effect of this American monopoly, so we are told, was the creation here of the Edison Bell Phonograph Corporation Limited by The Edison United Phonograph Company in conjunction with a number of British financiers who had connections with several telephone companies. These telephone companies set up the first 'lphone services here on a hire-out basis. Previous to this, Jonathan Lewis Young, the General Manager for Edison United left the company disapproving of the Phonograph and Graphophone being exploited in the way the telephone had.

With the establishment of The Edison Bell Phonograph Corporation Limited who owned the patent rights to the Phonograph and Graphophone, it was no longer possible to buy machines or cylinders as hiring-out was the policy of this company. They had also bought the rights hitherto enjoyed by The London Stereoscopic and Photographic Company Limited for £1,100!

Frank Andrews then gave details of four of the 'pirates' who at that time tried quite illegally to set up in business in the talking machine industry. These were J. Lewis Young with his Edison Phonograph Company, J. E. Hough with his London Phonograph Company, Ernest Otto Krumberg with his Continental Phonograph Company, and a Mr. Knight, who in places in Yorkshire set himself up as 'Agent for The Columbia Phonograph Company of Washington'. The first two enterprises were ended by the Courts on summonses from Edison Bell and the other two simply gave up advertising.

Edisonia Limited was founded by J. E. Hough, who had negotiated a licence from Edison Bell; this new Company was set up under a number of restrictions imposed by Edison Bell and based on the old business of The London Phonograph Company. The next event of some magnitude was the founding of the syndicate known as The Gramophone Company - later The Gramophone Company Limited - which had its roots in Berliner's invention of the Gramophone, which had first been manufactured at Waltershausen, in Thuringia, Germany, and its records were 5 ins. in diameter. The break in commercial relationships between the Berliner manufactory and its Sole Sales Agency in the United States, which resulted from the arrival on the scene of the Zonophone machine and its complimentary Zon-o-phone Record, was briefly recounted, as was the appearance of the Gramophone's first rival, the Vitaphone and its Red Record Disks.

The licence owned by Edisonia Limited was bought back by The Edison Bell Consolidated Phonograph Company when Edisonia lost the Graphophone business on the expiry of Patent 6027 of May 4th, 1886, and The Columbia Phonograph Company General was established. J. W. Rowe in November 1900 advertised The Excelsior Gram-o-phone, with disc records at half-a-crown apiece, New Century Phonographs appeared from Waterfield, Clifford & Co. Ltd., and Imhof & Mukle of Oxford Street imported Krefeld Phonographs, which were given the model name of Mignon.

The talk was illustrated by slides showing labels, and with contemporary musical illustrations from records; these were from Frank Andrews' own collection or from member friends. He asks, by the way, to hear from any owner of an Excelsior Gram-o-phone, and from anyone particularly who has any of the discs that went with it. (Please write to 46 Aboyne Road, London, N.W.10).

LETTER TO THE EDITOR

Maryfield, Pennsylvania Road, Exeter.

Dear Sir,

In the June 1974 issue of HILLANDALE NEWS, "Ubique" refers to the repainting of his E.M.G. in "original white". Although I have seen many E.M.G. gramophones pre-1939 in Grape Street and elsewhere, I have yet to see a painted version. Surely the cabinets were veneered and polished, the horns finished in a sort of heavy brown wallpaper?

My own E.M.G. has certainly not been painted.

Yours faithfully,
Eric Whiteway.

"Ubique" writes:

"I am flattered that my rather trivial notes have brought Mr. Whiteway's letter; this has thrown me on to photostats of E.M. Ginn's notes of 1931, some of which appeared in HILLANDALE NEWS No. 73. At that time the three EXPERT models were only offered in a wood-grained finish, but the E.M.G. machines could be ordered in a colour to suit a particular room, in fact an old friend, now deceased, who had grown up with the gramophone discussed this with

me when I bought my machine about eighteen years ago, and added that the painted ones were rather unusual. When I restored this some months ago, I found that the painting had been carried out before the metal parts had been attached; now with fresh paint and polished nickel plate, the machine looks indeed handsome. There was an E.M.G. with a copper-green horn sold in Christie's a year or two back. In repairing my own horn, I found the papier-mache had been compounded from old London telephone directories."

LETTER TO THE EDITOR

N. W. 10.

Dear Sir,

I must write (what again!) to say how much I enjoyed your inclusion of George Frow's article on National Anthems in the June 1974 issue of our magazine. George exposes the record, in his article, as not just being an article of entertainment, but also as a social document. "Anthems come and Kingdoms go and little countries are swallowed up", he says. And once these Kingdoms and countries have disappeared who will ever again play (live) these old national hymns and anthems? If they have been recorded, then the recordings still extant, form a valuable part of our world's sociological history, it being quite unlikely that they will ever be recorded again or even transferred to Long Playing Records. So perhaps I might add a few more records to George's selected list for, by a coincidence, the Hillandale News having arrived yesterday (Friday) I have, only this afternoon (Saturday, 22nd June) during my researching come across a little set of national songs and anthems advertised in 1909 by the International Talking Machine Coy. M.G.H. of some Fonotopia Discs played by the Band of the Italian Royal Marines under the conductor, Seba Matacena. These records were advertised in Germany, the International Talking Machine Co. M.B.H. being the Sole Sales Agency for Fonotopia at that time.

For all those readers who do not possess John R. Bennett's book published by the Oakwood Press in "The Voices of the Past" series, volume 3, I must mention that being concerned only with opera singers, Mr. Bennett ignored detailing the records made by the Military Bands and comedians who appeared under the Fonotopia label - but even if he had not done so, I wonder if he would have included the following because, not only do they bear catalogue numbers in a series not mentioned by Mr. Bennett, but they are also of a size not previously mentioned with respect to Fonotopia Records!! The size of the records was 19 cm. (7½ inches approx.) and the price was MK. 3.25. The records are as follows:-

On the German Fonotopia Record supplement for May, 1909:

Band of the Italian Royal Marines, conducted by Seba Matacena.

(9500	Garibaldi Hymne (Olivieri)	(9502	Bersaglieri Marsch (?)
(9501	Die Marsellaise (R. de l'Isle)	(9503	Spanische National Hymne (Jiminez)

1909, June German Fonotopia Supplement - Same band and conductor:

(9504	Englische National Hymne (?)	(9506	Turkische National Hymne (S.E. Nedjib Pascha)
(9505	Russian National Hymne (Livoff)	(9507	Griechische National Hymne (Mantzapoy)

For those who wish to up-date their Fonotopia listing, I have found the titles and artist to Fonotopia Records numbered 92280 and 92281, which are "blanks" in my copy of Bennett's book:-

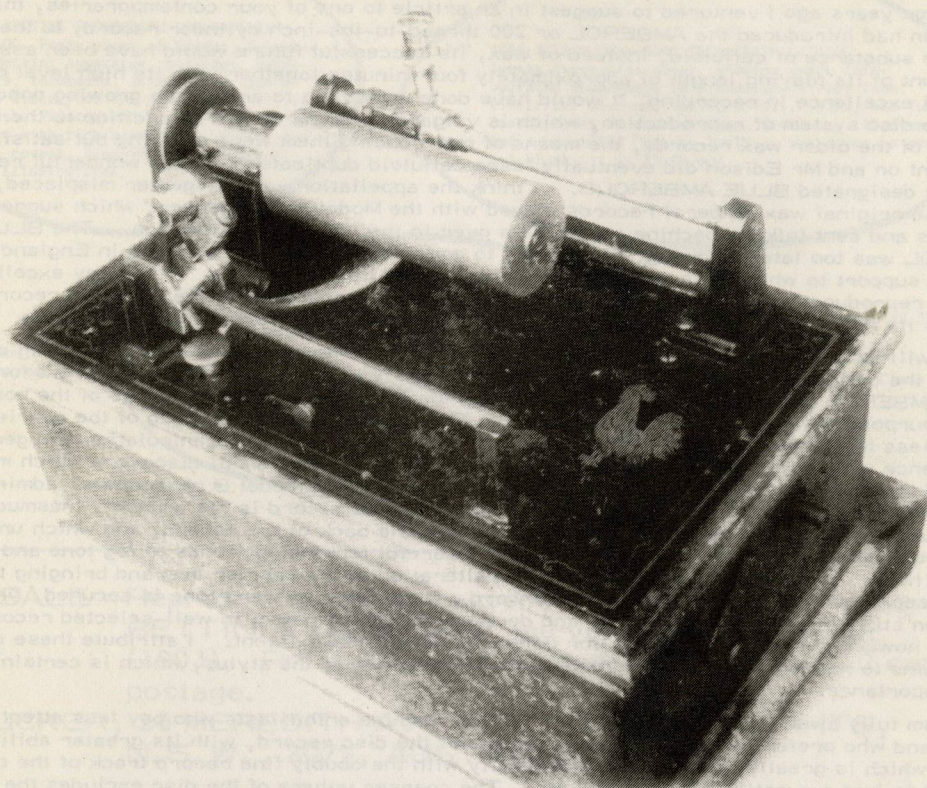
(92280	Lucia di Lammermoor: Ring's hersche*e Schweigen, Parts 1 and 2.
(92281	(Donizetti) G. Finzi-Magrini, Sop., Mit. Orchester.

A letter is missing at the asterisk or perhaps there should be an apostrophe. This record was also advertised on the May 1909 German supplement for Fonotopia Records.

Yours faithfully,
Frank Andrews.

* * * * *

Can any member help to identify the phonograph shown in our illustration? It belongs to Mr. M. Tucker, of [REDACTED] Hornsby Heights, NSW 2077, Australia, who is trying to find someone who can supply the following missing parts:- Reproducer horn and bracket.



Editor's Note:- This looks like the Pathe "Excelsior" machine shown on p. 14 of 1903 reprint catalogue, in which case the Orpheus attachment, horn and reproducer are needed.

HENRY SEYMOUR

Recently tucked in a cylinder cabinet that has come my way, I found an article written by Henry Seymour many years ago, and possibly submitted to one of the talking machine magazines of the time. I feel that it is of lively enough interest to offer to members as its principles could well be tried today; against this there is no doubt that the Edison laboratories would have thought out this one before marketing the Model B reproducer.

Seymour at one time advocated the floating reproducer as against the Edison semi-floating type, but was undoubtedly a man of sincere beliefs where phonographs and gramophones are concerned. He was a pioneer in the British side of the business and the author of a book on the subject. ("The Reproduction of Sound", published by W.B. Tattersall, Ltd., 1918). I can't find his name among the early members of this Society, perhaps he was moving in northern circles as the article is in an envelope dated Southport March 1926.

George Frow.

IMPROVEMENTS IN THE REPRODUCTION OF BLUE AMBEROLS

by HENRY SEYMOUR

Some years ago I ventured to suggest in an article to one of your contemporaries, that if Mr Edison had introduced the AMBEROL or 200 thread-to-the-inch cylinder record, to the public in the substance of celluloid, instead of wax, its successful future would have been assured. On account of its playing length of approximately four minutes together with its high level of technical excellence in recording, it would have done something to arrest the growing popularity of the disc system of reproduction, which is vulgar by comparison. In addition to the instability of the older wax records, the means of reproducing them were anything but satisfactory. Time went on and Mr Edison did eventually issue celluloid duplicates of these wonderful records which he designated BLUE AMBEROLS. I think the appellation was altogether misplaced, for it was the original wax Amberol records played with the Model H reproducer, which suggested the Blues and sent talking machine enthusiasts over to the disc by the battalion. The BLUE AMBEROL was too late in coming, that is all, to command at once - at any rate in England - the wide support to which it is justly entitled for its fine intrinsic merit. The very excellent diamond reproducer, styled the Model B simultaneously introduced with the celluloid record, was also its natural correlative, and for all-round results will require a deal of beating.

It will have been noticed possibly, by some of your old time readers who have religiously stuck to the cylinder from the outset, that I have recently aroused in me a new interest for the BLUE AMBEROL and have brought out a tone arm for attachment to the machines of the horn types, for the purpose of improving its reproduction. The combined weight or drag of the carrier arm is even less than that of the well known cygnet horn, while its ease of manipulation and general convenience will hardly be questioned. I have also made another small discovery which may prove of interest. I have found that the new disposition of the Model B reproducer, admirable as the idea was, to locate it vertically on the summit of the record is not correct, inasmuch as the stylus lever carries the stylus considerably over the back of the record, and which unless the reproducer diaphragm is especially bright by careful tensioning, tends to fog tone and keep it in the horn. I have found that by making an alteration to the carrier arm and bringing the reproducer about one quarter inch more forward a much more forward tone is secured, finer definition still with increased volume, and decreased surface noise; in well-selected record samples however, this latter looked-for defect is almost non-existent. I attribute these decided gains to nothing more or less than a cleaner tracking of the stylus, which is certainly of great importance.

I am fully aware that there are other talking machine enthusiasts who pay less attention to detail, and who prefer the more vigorous volume of the disc record, with its greater ability of attack, which is greatly limited in its possibility with the doubly fine record track of the cylinder. It is just a question of point of view. The coarser volume of the disc excludes the fine essentials of the sound called overtones, but with AMBEROLS, excluding a very few exceptions, these overtones are preserved, and no effort is required to understand every word in a song, or to differentiate every instrument in a band of orchestral combination. But with the average disc, the necessity has frequently been suggested of printing the words of the song so as to be able to follow them. This then stamps the record as a mere caricature of human sound reproduction. The apology has also been advanced by some critics that one seldom hears the words of a song when rendered by the vocalist on a concert platform. This again may be due to the failure of the artist in mastering the art of simple articulation, or to partial deafness in the auditor, but neither excuse will serve as an unanswerable argument for the exclusion of overtones in recording, which are everything in music.

Obviously we have not yet reached the end of the chapter in record making. We have made some strides towards the ideal, it is true, but the record of the future must satisfy all requirements and silence all objectors. Personally I find some enjoyment in the two classes of record under review, and if the BLUE AMBEROLS do not completely satisfy me on all points, I find I am able to indulge them longer without noticing the fact.

* * * * *

THREE NEW FACSIMILE PUBLICATIONS FROM APM!

Ready for Mailing May 1, 1974

#20.

1902 BETTINI PHONOGRAPH AND SUPPLIES CATALOG. Forty pages of Edison, Columbia, and Bettini apparatus, machines, reproducers, recorders, attachments, and a brief history of the phonograph, all in English. Printed in red and black on glossy paper, with rich brown, red, silver and black covers. Stunning, at \$4.95 ppd! Many illustrations.

#22. 1906 EDISON COIN-SLOT PHONOGRAPH CATALOG.

Twenty large-size pages, showing every coin-operated phonograph in production at the time! Electrical sources, spring models, signs, and full descriptions of each machine. With many illustrations and a beautiful "Gibson Girl" on the cover in orange and black, it is \$3.95 ppd.

#21.

1878 EDISON SPEAKING PHONOGRAPH INSTRUCTIONS. This 8-page booklet, about 6" by 9", is the world's first phonograph instruction manual. Describes in detail how to record and reproduce on tinfoil, and how to operate the machine. Very historic, and bound in yellow covers. A lot of fascination for \$2.00 ppd. Three illustrations.

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FOR SALE - Reprint of brochure accompanying COLUMBIA issued BETTINI CYLINDER of the voice Pope Leo XIII (1903). Price 20 cents Australian each plus 10 cents postage.

M. TUCKER, [REDACTED], HORNSBY HEIGHTS,
N. S. W., 2077, AUSTRALIA.

Small brass belled horns for sale - suitable for small Columbia Edison Phonographs. Size 13 cm. ($5\frac{1}{8}$ ") across bell. Overall length 28.5 cm. ($11\frac{1}{4}$ "). Price £3.75 each plus postage.

G. Perrett, [REDACTED] Nr. Pewsey. SN9 6AG.

"IMPROVEMENTS IN ACOUSTIC REPRODUCTION"

CORRECTIONS

Further to the article in the last issue, Mr. Fitzpatrick has written to say that the E.M. Ginn machine mentioned in the first paragraph had a bell mouth size of 36" and this size of horn was called the "Allwave" horn.

The measurements of the larger horn are 8 feet by 5 feet, and not four feet as stated.

A. D. B.

"ECCENTRIC GROOVE"

by "UBIQUE"

By the time these words arrive at the printer, Christie's July sale will be over, and the Duo-Trac Sound Projector will have been sold. This system, which was first demonstrated in London in February 1937, was a sound-on-film method, employing what is known as variable area on a 4 mm wide strip of plastic material called Ozaphane, and each strip contains two tracks, the film reversing itself automatically at the end of the reel and the light scanner adjusting itself to the second track. It ran for a half-hour in each direction. Critics at the time noted that although surface noise was negligible, reproduction at the top of the scale was poor, but middle and lower registers admirable. At the time the instrument was referred to as a radiogramophone and its tapes as records. First recordings offered included Schubert's Unfinished, Mozart's Haffner and Haydn's Surprise Symphonies, Elgar's "Wand of Youth" and German's "Welsh Rhapsody", all played by Joseph Lewis's Symphony Orchestra, and dance music by Sydney Lipton and by The Harlem Serenaders. The original price of the instrument is not quoted.

A note in a 1930 GRAMOPHONE that a sound-film turntable would take 22 in. records leads one to wonder what were the largest records to have been made. My own in the ivy-clad north turret of my West Country "Gramophone Towers" is but a 19½ in. Pathé (50 cm.), while an advertiser in this June's GRAMOPHONE is appealing for 23 and 26 in. cinema records. Should these manhole covers ever reveal themselves, my sympathy would lie with those members who live in turrets, lighthouses, oast houses and Martello towers who have to try and nail one to the wall without its warping. Incidentally why do some of us pursue this practice? Is this a form of gramophonic one-upmanship?

"How are you, ladies and gentlemen? All right? Ooh, that's fine, and I'm all right too. I'm going to sing a song now from my latest picture 'One Hour With You', and the song is called 'What would you do in a case like that?' Yes, yes, that's the title of the song, and I'm not going to sing it tonight or tomorrow, or next year but right now!..... (orchestra starts).....

Maurice Chevalier fans will recognise this from HMV B 4173 and he was guilty of many similar introductions to his other records. Seen flat on paper this is drivel, but his professional charm could make it sound convincing and it appealed to some of the ladies. Other recording stars of that period tended to do the same, Jack Hulbert and Jack Buchanan tended to introduce their records and even close them up ("Well, I'm glad that's over") or organise the boys in the band. No doubt this helped to fill in the side, but perhaps covered a microphone nervousness that disturbed even their standard of professionalism. Earlier stars like Billy Williams and George Formby also chattered on and on and again organised the conductor and the band. Harry Lauder brought his stage act into the studio, and "aye, aye, aye" always helped to fill the grooves; He thought nothing of spluttering, coughing and clearing his throat until one almost expected him to "pop one" right down the recording horn. For quantity of groove and lack of music his Blue Amberol 1817 of "She's my Daisy" takes some beating. It lasts 4 min. 20 secs. After a musical introduction of 35 seconds there is 3 min. 10 sec. of talk, 30 seconds more of song, and 5 seconds of closing talk. While admiring indeed Lauder's fine baritone voice in song, I do prefer to skip the talking grooves. In spite of his reputation for meanness he generally filled his records liberally even if not to everyone's taste.

NEWS FROM THE PHONOTHEQUE NATIONALE

A recent bulletin from The Phonothèque Nationale in France reminds us that the centenary of the phonograph falls in three years time, and that it is hoped to mount an exhibition there to mark the occasion. The assistance of private collectors is invited, and the third World Congress of Phonothèques will be held in Paris at the same time.

M. Roger Décollogne, The Director, is optimistic of the increasing recognition that the French Government is giving to sound libraries, and hopes one day for more roomy accommo-

ation for the Phonotheque; a step in the right direction but too little too slowly. The work of The Phonotheque is listed in great detail and this is very more than just the acquisition of discs and tapes.

The whole Phonotheque set-up in France with its application to various educational fields bears no relation to anything like this going on in this country, and it is contributing more and more to the cultural life of France. This would be seen to be due mainly to the exertions of The Director in making himself heard in right directions.

1973 was the tri-centenary of Molière's death, and the bulletin concludes with more than 20 pages of Molière comedies and various anthologies on microgroove recordings. There is far more material than could ever be provided for a similar Shakespeare discography, although he has been well-covered on microgroove.

These bulletins are becoming larger as The Phonotheque Nationale's activities grow, and interested readers are advised that the address is 19 Rue des Bernardins, Paris, V.



In the curious sylvan scene above, a woodsman listens to the scratchy tones of a Graphophone - a hand-wound rig that did something less than justice to Sousa's marches, arias, devotional music, rural comedy and the flat voice of President McKinley.

OBITUARY

DR. LUDWIG KOCH, SOUND RECORDING PIONEER 1881-1974

Ludwig Koch, the originator of natural history sound recording, died in May, aged 92.

He was born in Frankfurt on November 13th, 1881. In 1889 Dr. Koch's father brought home from the Leipzig Fair an Edison phonograph and a box of wax cylinder blanks for each of his two sons. This was very remarkable as phonographs were barely entering the commercial stage, few had reached Europe and they were extremely expensive.

At the age of three or four Ludwig was taken to visit Franz Liszt himself, and later played with the eldest son of Kaiser Wilhelm II. Koch's father must have moved in very exalted circles, and when his son had the novel idea of collecting voices on wax, instead of autographs, he had ready access to many of the most famous persons of his time. Ludwig as a boy was able to record the voices of all the Bayreuth Wagnerian singers of the 1890s, the physicist Helmholtz, Bismarck, Hugo Wolff, King Edward VII, and even Queen Victoria, with many other dignitaries, on his cylinders, of which in due course he amassed about two hundred and fifty records.

Ludwig had a childhood collection of live animals and in 1889 made the world's first bird song record, of an Indian shama and later one of a mynah. This clear record has been broadcast in recent years by the B.B.C. He afterwards made more bird and animal recordings and in 1906 the founders of the Parlophon company gave Koch a recording gramophone with a huge horn, by which he made many open air bird song records, at first on wax discs, and later on 'Dralon' discs of a flexible plastic material.

After studying the violin, and receiving voice training including tuition by Jean de Reszke, Koch became a concert and operatic bass, singing, for example, the role of Mephistopheles in Gounod's "Faust". He recorded for the Beka company and became friendly with Caruso, Battistini, Plançon, and Cosima and Siegfried Wagner. His singing career ended suddenly on the outbreak of war in 1914 and he entered the German government service. He was also an accomplished bassoonist.

In 1928 Dr. Koch was appointed as Cultural Director of the German Gramophone, Odeon and Parlophon Company and until 1936 produced eleven books combined with electrical recordings of bird and animal sounds, and music. After 1933 Koch's criticism of the Nazis brought four arrests by the Gestapo, and finally denunciation by his own secretary. In the winter of 1935-36, however, Dr. Koch was visited by an elderly man, son of Maria Fellingner, a friend of Brahms living in Vienna late in last century. Herr Fellingner produced a wax cylinder in poor condition and asked for it to be copied on to a disc. It had been recorded by Edison's agent Theodore Wangemann in 1889 and was of Brahms playing one of his Hungarian dances and a Vienna waltz, the only record he ever made. It is announced, "In the house of Madame Fellingner, Dr. Brahms, Johannes Brahms", and has been successfully broadcast by the B.B.C. a number of times.

In January 1936 the attentions of the Gestapo became so dangerous that Dr. Koch fled to Switzerland, and soon entered England almost penniless. He took with him a few of his historic recordings but heard later that all others had been deliberately destroyed by the Nazis.

Friends in England rallied round, including Sir Louis Sterling, Chairman of E.M.I., who provided him with office accommodation, and he was introduced to prominent British naturalists interested in his bird song recording. Koch illustrated E.M. Nicholson's book, "Songs of Wild Birds", with gramophone records, published by Witherby in conjunction with Parlophon in 1936. This was very successful and followed a year later by "More Songs of Wild Birds". In 1938 he produced the records for a book on "Animal Language" with Professor Julian Huxley.

In 1941-43 he was a member of the B.B.C. staff, but resigned to become a freelance, collaborating in "Country Magazine" and natural history programmes. He often worked with our late Honorary Member, Eric Hough, a B.B.C. recording engineer, and with the naturalist Sir Peter Scott. Ludwig Koch's heavy German accent became familiar to radio listeners during the late 1940s and 1950s. He travelled extensively in remote places with weighty disc recorders, showing extraordinary patience in capturing natural sounds. One of his machines is exhibited in the Science Museum, London, and his later record collection is in the B.B.C. archives. He was held in great respect and affection, acquiring an international reputation. In 1955 he published a fascinating autobiography, "Memoirs of a Birdman".

He is of particular interest to us in having encompassed the entire duration of practicable sound recording in one lifetime.

J. N. Carreck.

